

THE NEW LOOK IN POETRY by Clement Wood

# *The* AUTHOR & JOURNALIST

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# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

There come times when I find myself reading fast and furiously whatever is close at hand in order so to fill my mind with new thoughts there is no room to remember pain. Thus, the other evening I plunged hectically into the April *Liberty*. And was I surprised! I discovered it was a family book! Yum-yum recipes! A color-course for the home painter! Fun in the Parlor! Articles and stories with a far above average percentage of hits—sub-

jects and themes that appealed to me!

According to David Brown, editor, who has effected these changes in *Liberty*, the March issue represented the third and final step in the long-planned conversion of the weekly to a big, general monthly with family appeal. At 20 cents it is selling better in many areas than it did at a dime—and it was always a near sell-out at a dime. Its circulation couldn't be healthier.

"*Liberty* is still a brash, somewhat impertinent, and above all lively magazine," Editor Brown admits (but I feel like adding, "But not too brash, not too impertinent, just lively enough.") "Articles must be on the provocative, stirring-up side. No routine or grist is wanted. Subjects of timely, universal interest are the rule—a shade on the sensational side. Short stories ought to run about 5500 and short-shorts about 1500. Here, too, universal appeal is required—young love, humor, adventure, mystery, everyday problems, and so forth. Lively, down-to-earth writing is a must. We have a greater need for fiction than for articles. Query us before doing the latter. Our rates, payable on acceptance, are among the highest in the business."

And who is this man at the controls? David Brown (see cover) is young—only 33; a native of San Francisco, graduate of Stanford University, and holder of a M. S. from the Pulitzer Graduate School of Journalism. Before coming east to be special writer and night editor for Fairchild Publications, Inc., he worked for the *San Francisco News* and the Pacific Coast edition of the *Wall Street Journal*. A couple of years later he started freelancing and appeared in *American*, *American Mercury*, *Collier's*, *The Reader's Digest*, *Saturday Evening Post*, *Harper's*, and other top-raters. For a while he was an industrial publicist; then in 1940 he joined Street and Smith as associate editor. In 1942 he joined *Liberty*, but the army held him from 1942 till 1945, when he returned to the magazine, becoming executive editor in 1946 and editor-in-chief early in 1947. "To me," he says, "editing *Liberty* is the most challenging and fascinating job in publishing." That is the Brown spirit that shines forth from the new *Liberty*!

Why do editors do it? Good mysteries can often be good medicine. Lately I have read many of them. Riffing through a recent copy of *Argosy*

Dick had dropped on my bed, I was attracted to such a story by-lined by a woman; but when I came to read it, I discovered that the "first person" narrator was a man. That spoiled everything. Try my hardest I couldn't lose myself in the story. A voice kept saying, "You know this never happened. A woman wrote this story. She's trying to make herself out a man. It's only a story, something made up, pure fiction. It's only a story—only a story." Yet had the by-line been Jerry James, or some other masculine name, I could have believed that Jerry James was revealing step by step all that happened on that ominous night!

Several readers have asked for the publisher of Dr. LeMoyne Snyder's "Homicide Investigation," mentioned in December "Mostly Personal." The book was published in 1944 by C. C. Thomas, 301-307 Lawrence St., Springfield, Ill. Price is \$5.00.

Turn to page 6, dear reader, and gaze with ecstatic eyes not at the charming mother with her chubby infant, but at the paddle-wheel steamer in the background, the "Leota." "Ah!" I can hear you say, "if only I could retreat to a writing refuge like that, what stories I could write, what golden music would rise from my steady-pounding typewriter keys!" Then read Mary Elizabeth Counselman's "The Ideal Place to Write." Miss Counselman (with son she is Mrs. H. B. Vinyard) when staked down lives in Gadsden, Alabama. It would take the rest of "Mostly Personal" space to list all of the publications in which she has appeared, but, to name a few—*Saturday Evening Post* (to whom thanks is due for the loan of the picture which appeared in the *Post's* "Inside Information" at the time her poem, "Caprice," was published), *Ladies Home Journal*, *Good Housekeeping*, *American True*, *Love Story*, *Weird Tales*, and about 35 others here and in five other countries. She has appeared in numerous anthologies (mystery) and has done some radio and stage adaptations. In sending in "The Ideal Place to Write," she remarked, "Hope it stirs up a little dust among the alibi artists."

Lying awake at night, seeking peace and rest, I often call to my aid lines from the beloved poets of the past and of the present . . . lines that warm and charm with their beauty and richness of feeling, lines that lead on to the poem complete and comforting; such lines as, "When I consider how my life is spent . . ." "I wandered lonely as a cloud . . ." "It was a lover and his lass . . ." "Yet once more, O ye laurels . . ." "John Anderson, my jo, John . . ." "Oh, Linden, when the sun was low . . ." "The day is done, and the darkness . . ." "To him who in the love of Nature holds . . ." "I'm going out to clean the pasture spring . . ." Now, reading such modern verse as Clement Wood quotes in "The New Look in Poetry," I wonder if one of those lines can ever come back to fill another's soul with beauty and kinship with the Creator. And I recall Ezra Pound's "Pisan Cantos" which recently won him the \$1000 Bollingen prize for "the highest achievement of American poetry in 1948"—lines so similar in their wildness and inco-

(Continued on Page 22)

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*The Author & Journalist*



# THE AUTHOR & JOURNALIST

April 1949

## THE IDEAL PLACE TO WRITE

By MARY ELIZABETH COUNSELMAN

When I was a starry-eyed young beginner in my teens, sweating it out on a secondhand Underwood in an apartment kitchen, with my ears stuffed with cotton to shut out the neighbor's radio, I used to dream of the Cabin-In-The-Adirondacks—that wonderful, hermetically sealed, deathly quiet spot I would some day have as my work-sanctuary.

Wistfully I read how other writers took for Bermuda at the drop of a rejection slip, or bought a yacht, or built themselves a beach house to do their spawning in. I realized that this was not for amateurs—that it ran into plenty of 10 cents-a-word. But I was willing to labor and wait. When that day came, I told myself, when at last I had such a hideaway, my slick work would improve overnight, and my pulp output would rival that of H. Bedford Jones in his heyday.

Today, eighteen years later, I've finally discovered the *Ideal Place to Write*—via much trial and error that I may be able to save you from tripping over if you care to listen. Pull up a chair!

My greatest phobia from the beginning was noise. A brief whirl at newspaper work convinced me that I simply could not write a line with people talking in my ear or phones ringing, or cars honking outside. Collaborating with an old-time AP man once, I marveled at his ability to hammer out wordage right in the living room, where his wife and guests kept up a merry conversation with him while he wrote. I preferred to lock myself in the bedroom, I announced firmly, and would not come out until I had finished the first-draft. With this peculiar teamwork we did manage to write one 5000-word pulp yarn, with my experience and his knowledge of deathhouse atmosphere. But I was a nervous wreck! People kept tapping on the door discreetly and asking if I didn't need a Roget's Thesaurus or another highball or something. So my solemn vow was that, some day, my *Ideal Place* would be a spot so far removed from polite butters-in that I could be reached only by carrier-pigeon! And then with no more sound than a faint flutter of wings! ("Sh-hh! Author at work!")

The next strongest phobia I developed was about *Physical Discomfort*. It was always too hot where I was, or too cold. I couldn't write with my shoes on (relic of the time I broke my arm and had to work the shift key—honest!—with a string tied to my toe). Or my hair tickled my neck. Or my back ached in a straight chair with no pillow. Or...

Grimly I promised myself that there would come a day! A padded chaise longue under a tree would

be the perfect thing. With a sliding table to hold my machine at just the most comfortable height. And I'd work in a loose playsuit, nothing else. Yes-sirree! I told myself bitterly. Right after this next yarn that was burning a hole in my head, that I'd probably have to write while changing a tire and baking a cake, I'd count pennies and buy myself just such a paradise!

That "next one" ("Twister" January '40 *Weird Tales*) actually was dictated when I drove from Alabama to Virginia one night in a blinding rain-storm, with my mother and four Persian cats. Half-way there, the windshield wiper conked out and I drove the last lap with my head sticking out in the rain—still dictating. I had to catch the atmosphere; it was all around me, and it poured smoothly into the story: about a pair of newlyweds driving through the country and stopping at a ghost-town that had been wiped out by a tornado. It sold without a rewrite, and has since been reprinted.

But never again! I told myself fiercely. The next story would be written in regal comfort. Or anyhow the next one. Or the next....

The third phobia I developed was about *Proper Atmosphere*. How could a sensitive writer turn out salable fiction and poetry for the top magazines, I asked me, if he had to sit staring at yesterday's fishbones in the top of the garbage can? What I needed was a spot with charm and beauty to inspire me. Then—boy! Could I write stuff!

In order to acquire this Utopia (which was still pretty vague in my mind: rough sketch of a tropic island with plumbing), I kept on reeling out pulp and slick fiction, fillers, verse, articles, short humor, or what'll-you-have, like any hard-working hack. I wrote nights in bed. I wrote mornings at my desk. I wrote in snatches wherever I could—on buses, in rest rooms, in the beauty-parlor under the drier, in my parked car, in the bathroom waiting for my tub to fill, in the kitchen waiting for the rolls to rise, in the nursery while my infant son was yelling his sweet head off.

In between times, I would hunt fancy places to work in briefly—a picturesque old mill, a cottage on the Chesapeake, an island I could reach only by boat, an old Civil War shot-tower on my uncle's plantation, a slave-cabin on our homeplace in Georgia. These filled the bill on every count. But unfortunately I could have them only for brief periods—and that added fuel to the fire of my obsession. A place to Get-Away-From-It-All... without letting It-All get away from me! But permanent!

In 1941 I finally sold enough reading-matter to buy myself a small 35-foot houseboat and to refurbish it into a place so delightful-looking that the *Satevepost* ran a picture of it and me in "Keeping Posted" (Feb. 21, 1942).

All sorts of wistful fellow-freelances from all the country saw the news pic of it, syndicated by AP, and wrote asking how they, too, could acquire such a heavenly workshop. I quoted prices and sent snapshots fatuously—of my desk with the studio couch adjacent for resting and thinking; of the lazy Alabama-river scenery outside my windows; of me working....

Only, I wasn't working. I was so darned entranced by the perfection of my "Slipalong" as the workshop of Successful Young Writer that the months slid by. I caught a lot of catfish and got a lot of nice publicity—but my agent and editors nudged me in vain. With something of a shock I realized how long it had been since I'd written anything and sent it off. I cast about wildly for another alibi...and came up with a fourth dilly!

My working-quarters were *Too Cramped!* A writer with any temperament at all, I told myself, needed *Space*. Somewhere at least large enough to pace the floor impressively. "35-foot overall," indeed!

Upstream from my houseboat was anchored an old two-deck, 148-foot paddlewheel steamboat, the "Leota" of Rome, Georgia; last of the large craft on our now-almost-un navigable river, the Coosa. It was up for auction; had once been a sort of glorified excursion-boat, recently converted into a houseboat by a wealthy speculator. I hocked everything but my typewriter (including my small craft and my car), bought the "Leota," moved aboard with my husband—who had previously lived aboard her as caretaker, with a factory job in town.

Here, indeed, was the *Ideal Place to Write*.

Imagine fishing right out your back door! Or lying in a hammock on second-deck, with nothing to distract you but the rippling of water against the hull or maybe a pair of white cranes flying downstream. There was a 70-by-30-foot ballroom on the lower deck, between galley and engine room. We could have guests and parties when we felt like it. When we didn't, we simply pulled in the gangplank like a drawbridge over our fifteen-foot moat. City utilities, and country quiet. There was even a hired man to run the machinery, and a negro mammy to nurse, cook, and wash...at a time when nobody had any servants!

Dreamy, huh? Everybody said so. When my spouse was drafted, the local soldiers' wives came to stare at me enviously—strolling around the decks in my sun-suit with the baby on one hip and my writing-board all ready for action.

Only, there wasn't any action. I started a novel hooked a publisher, got some advance publicity. It was never finished. I did write a few poems for *Satevepost*, and an occasional hunk of fantasy fiction; but that was about all. Where was all the deathless slick-stuff I was going to turn out, given my chance? And the reams of pulp-fiction? And the volume of verse I'd always meant to collect and sell? Why didn't I storm the market from such a charming secluded base-of-maneuvers?

I told myself it was because I had no odds to buck against now, and my ambition was mostly built on stubbornness. That writing was an escape-mechanism, and that I now had nothing to escape from; no war-worries. Himself even safely stationed in Pensacola for the duration. That my eyrie was so darned attractive that I kept standing back to admire it instead of using it for what I'd intended.

But those were only excuses, too. The real explanation, I know now, was that I just didn't *want* to write so badly that I couldn't keep my hands



Courtesy *Saturday Evening Post's* "Inside Information."

The Author & Journalist

off a pencil. It was one of those stagnant spells. I've had 'em. So have you. They come from *inside*, though, and have nothing whatever to do with too-perfect working conditions or with impossible ones. Nothing came to me just then that I simply had to get down on paper... and that, I've found out at last, is what causes little stories to get born. That, and nothing else. The old *Creative Urge*. That gnawing sensation. If you've got it bad enough, you're going to write—come hell or highwater. If you haven't got it, all the literary background and perfect environment won't squeeze a darned word out of you. You don't have to make excuses, to yourself and others, about these sterile spells. They just happen; nobody knows why. But your surroundings don't have a thing to do with it; I do know that much.

I lived aboard the "Leota" for nearly four years, until she sank under me following a local twister that damaged the hull beyond quick repair. I'm back writing on the kitchen table again... with the neighbor's radio going full blast, our three dogs barking in chorus, my son shooting at rustlers, and a cement mixer rumbling across the street. I write fully clothed, because the grocery boy or the laundryman may knock any minute. But they don't disturb me for long because I've stopped kidding myself that I can't write if everything isn't propitious. I sometimes work amid a litter of dirty

breakfast dishes and perched on a too-high stool... simply because they happened to be there when I sat down, brimming over with plots and characters I *want* to write now. I've got so much to say that I'm sure it must be sticking out of my ears!

And I'm batting out more, selling more, than I ever have in my life since my first wonderful sale to an awful little magazine called *Mind Magic*, aged 15. The reason is, I've at last found the *Ideal Place To Write*...

The *Ideal Place To Write* is the place where you happen to be when a jam-up idea hits you between the eyes and you'll bust if you don't get it down on paper. Now, right *now*! Not when it's quieter, or when you can curl up on the divan, or when the calla lilies are in bloo-oom agayne!

I've discovered that I can't alibi to myself any more with elaborate little stalls about how I could probably write the G.A.N. in nothing flat if only I had the penthouse concession in an Ivory Tower Shangri-la. *This is Shangri-la!* Right here on the kitchen table... which I will promptly turn into the cocktail bar of my key-character's mansion in just a minute now. Just as soon as I can turn off the potroast—(it can wait)—and put some iodine on Sonny's knee—(that won't take long)... and happily grind out the next thousand words while they're *red hot*!

## THE NEW LOOK IN POETRY

... By CLEMENT WOOD

POETRY at slightly more than \$34 a word is sure to interest all of us. In 1922, a thirty-four year old poet born in St. Louis published a poem 434 lines long, "The Waste Land," including lines as distinctive as:

Twit twit twit  
jug jug jug jug jug  
So rudely forc'd.  
Tereu

For this, T. S. Eliot soon received the Dial Award of \$2000. Twenty-six years after its first appearance, Eliot was given the Nobel Prize in Literature "for his remarkable pioneering work in modern poetry," a \$44,000 award chiefly based upon this same "The Waste Land." This meant a bonus pay-off of more than \$110 a line; precisely \$442.04 for the quatrain quoted above. If modern poetry can yield such inflationary returns, it is high time all poets and would-be's dug into this New Look in poetry, to try and see what's behind the smog, and so master the knack of knocking off a page or so a day of it.

It does not take much argument to convince us that the limpid simplicity of "Father, Dear Father, Come Home with Me Now" and "Don't Go in the Lion's Cage Tonight, Mother Darling" are not the mood to aim for in writing a Nobel Prize poem, since this latest one terminated typically:

London bridge is falling down falling down  
falling down

Poi s'ascose nel foco che gli affina  
Quando fiam chelidon—O swallow swallow  
Le Prince d'Aquitaine a la tour abolie  
These fragments I have shored against  
my ruins

Why then Ile fit you. Hieronymo's mad againe.  
'atta. Dayadhvam. Damyata.  
Shantih shantih shantih

Never think that this is an isolated Everest of literary achievement. There is an increasing ponderance of editors today who insist, in poetry, on the mood and quality shown here, a slant which may be summed up as differentness: a syndrome ranging from nude nonsense through prosiness, "hard, dry, cerebral writing," unclued allusiveness, obscurity, and indecency, to the overly psychopathic. Let us whirl swiftly through a cross-section of such typical outstanding differentnesses as:

Her hidden smile was full of little breasts...  
Spring...  
Too long...  
Gongula...

—which is a complete poem, incidentally;  
Trees... like little laced nightmares leaning  
Upon a scarlet breast...

Ing? Is it possible to mean ing?...  
has accordingly a value for soap  
so present to  
sew pieces.

And p says: Peace is...  
Pulls a weed white star-topped  
Among wild oats sown in mucous  
membrane...

a: crimbflitteringish is arefloatsis ing-  
fallall! mil, shy milbrightions...

O the moon shone bright on Mrs. Porter  
And on her daughter  
They wash their feet in soda water.  
Et O ces vïox d'enfants, chantant dans la  
coupole!

At *A crimbflitteringish*, indignant poets demand of me: do I know what this *means*? Of course I do. It means checks, and reputations reaching up to the Nobel Prize. Donald Evans. Ezra Pound. Maxwell Bodenheim. Walter Conrad Arensberg. Mina Loy. e e cummings. T. S. Eliot — these authors quoted

have potent names, in the widening field of magazine and book publishing editors who find poetry only in such differentness. Kenneth Patchen, John Crowe Ransom, Alan Tate, Hart Crane, W. H. Auden, Stephen Spender: the list could be stretched out to the crack o' doom.

If you aim at one of the many magazines demanding the New Look in poetry and verse, one thing is as inescapable as yesterday: the yardstick for acceptance and checks, the editor's preference is final. You can't argue with a buzzsaw or an editor who insists on modern poetry. It is obvious, if this is the flowering, that Eliot really earned his ducated accolade for "his remarkable pioneering work in modern poetry."

Future ages may rank "The Waste Land" as being as important, in the development of literature, as the "Nude Descending a Staircase" and the whole syndrome of recent French art; as the extreme cacophonists in music; as brancusi and others in sculpture. It is probable that the boundaries of all the arts have been enlarged by this tidal movement. The artistic ranking of the individual products remains a subjective matter, with each one of us.

A Gallup Survey—if it may still be mentioned in polite society—might indicate that not one American in a thousand would find *any* poetry in "The Waste Land." And I could willingly be one of the thousand. But the editors insist on this treatment; and poets anxious to sell them must master the process, and create examples of it that earn the approving nod. But just how are we to let down the hem and produce the floppy, flappy skirts that constitute the New Look in poetry?

The latest issue of *Poetry*, a definitely eliotic publication today, should be full of road-directions. The lead-off poem is Stephen Spender's "Tom's A-Cold," which has no reference to the late lamented presidential election, and has a swing very different from "Mandalay" or "Trees."

I sat through the days as at table  
Pre-posthumously respectable....  
Each dawn when I first opened an eyelid  
I seemed to lift a pyramid  
Off appearances: this world seemed transparent  
And through its show there were apparent,  
The folks reclining among roots  
In villages under my boots....  
The red light districts and the modish sins  
Remind me of animal skins....  
I was within my hollow minute  
Like the song within a flute.

Having mastered the technique of that, turn to Alexis Healy's "Necropsy," which is differently different. It all deserves quotation; let us content ourselves with:

The lean Athenian thief distills his alibi  
And blends his heliotrope pomade....  
Red admirals explore the heated air; the spaniels falter....  
Here, where... beetles grow decorticate,  
(Diana, Countess Cockatoo) scans sub-poenas from Cologne and murderously cogitates....  
Past striped kiosks and allegoric trees, the paranoid kings are congregate....  
Tonight... they will gauge the cancan and attend chemin-de-fer, but we shall be decisively afar, drowned, floating idly by the kayaks, silent on the dark waters.

William E. Stafford's "Sunday Avenue" has one unforgettable touch:

See them speed in gleaming automobiles

Tossing their glances out like banana peels.  
For a nursery lullaby for the tiny tots and the teenagers, "Rockabye Baby," by Philip Murray, clearly has some kinship with this cosmically jittery hour of comics, soap operas, and atomic bombs:

Rockabye baby, set a place for tea;  
My heart is in the tearoom once again  
And bring umbrellas just in case of rain....  
My, that amputee is in a huff!  
And mother being sensitive to blood  
Faints dead away, reclining where she stood.

The issue also contains a photograph of the 1914 launching in California of the troopship named for Harriet Monroe, founder of *Poetry*.

Perhaps the prose of the book reviews will throw additional light on the most popular recipes for arriving at the New Look in poetry. Richard Eberhart says of John Berryman's "The Dispossessed," obviously *de rigueur*

It is a mark of not unerrant pride of sensitives, however, to place value in knotty surds.... By using words, the first grossness is achieved, and the first intelligence made possible. Else a great Prince should lie in a madhouse.

Having made sure of our knotty surds, and achieved the first grossness, we are posed with this; "Irriding" is "Obsolete" or "Rare." Do such usages ultimately cleanse the language, or is our pleasure a lust of the decadent? Should neologisms be fructifyingly posed instead? It's definitely worth considering. As the plinth of the practice, the goal to work for:

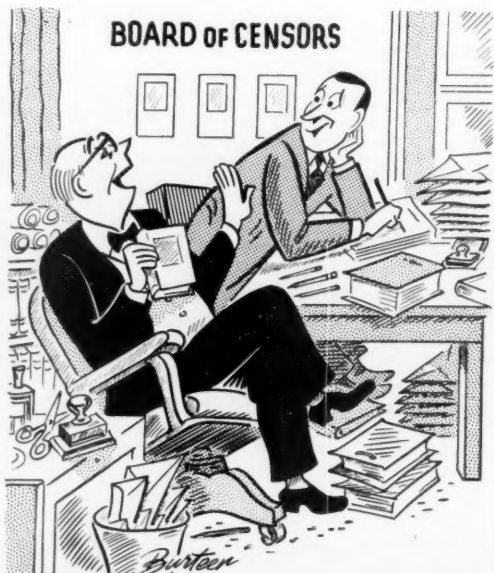
I suppose the subtlest poet would defeat his printer  
He would be the ultimate dreamer,  
and....

would not have to utter a word.... The book is an ontogeny in which all the poems are cognate.

There is more possession than dispossession  
in it.

That is something that I have never doubted. It

(Continued on Page 21)



"That's nothing. Yesterday I took a book and cut it down to an anecdote."

The Author & Journalist



# ||| A TRAIT FOR EVERYONE

By LILLIAN KAY MORNINGSTAR



Lillian Kay Morningstar

BY definition, a *character* is the sum of *traits* and habits that make up a person's mental and moral being. A *habit* is an action so often repeated as to become a fixed tendency. A *trait* is an individual attribute. And no matter what color your main actor's eyes may be, no matter what clothes he wears, he will never be anything else but the sum of his traits and habits.

"God," said William Shakespeare, "made him for a man, so let him pass." If God had difficulty creating definite characters, then in all justice, an author should be given a little leeway. Unfortunately, however, an author may not usurp the divine prerogative. Nothing makes an editor more green around the gills than a wishy-washy gidget who doesn't know what he wants, and if he did, couldn't figure out a way to get it. (See any bobby-soxer about "gidget.") It appears to be what was formerly referred to as "that character," and is also used indiscriminately for any word you can't remember at the time, as, "printing was discovered in 1450 by gidget in Holland.")

In order to present your character in a clean-cut way, you must know a great deal about him before you start. For most of us, the simplest way to get our characters straight in mind is by means of a chart.

With a chart such as is reproduced below, you can contrast your characters so conflict will be brought about naturally through the clash of opposite *traits* in different personalities.

You will also be able to have a photographic picture of each character as you write; then when you come to the point where your main actor must make a decision, you will know what kind of decision he will make, because it will come about through the inherent *traits* and *habits of thought* which you have given him. He will act as he does, because being the kind of person you have made him, he can act no other way.

Before you go ahead, note the names of the characters you have created. Are they different enough to avoid reader confusion, or have you, perhaps, named your main actor something like Dick Caswell, and your villain Nick Boswell? Does the name go with the type of character you are bringing to life, symbolizing it?

Are the outward characteristics of each character different from each other, so that you do not have too many blondes, or an over-supply of red-heads?

And most important of all, are the *traits* you have chosen for your lead character in direct conflict with those chosen for the villain, villainess, or disrupting influence? Courage, for instance, against cowardice, generosity against selfishness, pride against humility?

For a five-thousand word story, you should have three, or at most four, charts. A beginner should not try to handle more than four characters in a short story.

Each character should be given a *dominating trait*. The *dominating trait* of Alice, in "Alice in Wonderland" was curiosity. She also had *courage*, *perseverance*, *resourcefulness*, and *humor*. This made her a well-rounded character. In the First-grade-reader story of "The Little Engine Who Could," we find the little engine had one trait, *perseverance*. So the little engine was a one-dimensional character. No editor today will buy a story built on a one-dimensional character.

Suppose you have chosen *timidity* as the dominating trait of your main actor. You have also given him *pride*, *stubbornness*, and *imagination*. By constant goading of his pride, a stubbornness that will not let him yield to defeat and humiliation, he is finally brought to the point where he will tackle something of which he is afraid. He downs his adversary, and his ruling trait of *timidity* is replaced by *bravery* and *self-confidence*.

Thus, entirely through the traits with which you have endowed your main actor, you have brought about a change in character. Editors today insist on this character change.

Trait, therefore, cannot be emphasized too much, because from it springs everything a human being is, or does. A going from miserliness to generosity as in "Silas Marner," from selfish cruelty to generous good will and kindness as in Dicken's "Christmas Carol," is the sort of thing upon which we must concentrate.

Now that you, yourself, know exactly what your character is, how get it across to your reader, without stating it flatly, as an author's statement? You can't say: "Jane had blue eyes and brown hair, and people loved her because she was so considerate."

But you might do it this way: "Jane smoothed a slender hand back over the deep, soft waves of her cloudy dark hair, in that still way she had. Jim thought, watching her, 'She's worried about something, her eyes are too blue today, almost black, and I can't see to the bottom of them. But she won't tell me. Not Jane. She knows I'm worried, too, and she doesn't want to share whatever her trouble is. That's my Jane, always thinking of the other guy.'"

Characterization is thus brought in by a character's actions, by what he says, or what one character says to another one about the main actor, or by what the main actor or someone else thinks. It is never brought in through a flat statement by the author.

Jane's girl-friend might say, "Hm! I see you have a new feather-cut! Looks nice on you, with that naturally curly dark-brown hair of yours, but on me—I'd look like a half-scalped Indian, with my lanky black locks."

You, as an author, should have a definite feeling toward your character. You must like him, think him admirable, or you must dislike him. If you have a definite feeling, a real reaction toward him, it will show in your writing. If you feel it, your reader will feel it. If your reader does not get this definite feeling of either liking or resenting your character, then he won't give a hoot what happens to him, and he won't read far enough to find out.

If you want your characters to be real people, then use real people for models. You could sit all

day before your typewriter trying to invent a distinctive character, and not come up with one half so interesting as little Mrs. Periwinkle down the street, whose arm aches when she puts up her pin-curls, whose sole ambition in life is to win an automatic washer in a contest, and who has a little lisp when she talks that worries her half to death, and which she tries to overcome by reciting poetry for hours before her mirror. Of course you can't lift her as is from life, but you can give her a different name, change her ambition to that of wanting to sing the solo part in the church choir, and change her lisp to a limp.

Take your next-door neighbor for instance. What is her dominating trait, and three of her other traits? Being what she is, how would she act if she went down in the basement one fine June morning and found a suit-case full of currency in easily passed bills? What would she do if her meek little husband ran off with the milk-man's wife? What would she do if her daughter were turning into a juvenile delinquent?

Or what would your teen-age son do, if he won a national contest which netted him a Jeep station wagon, five-hundred gallons of gas, and a thousand dollars? What is his dominating trait and his three other traits? If you know them, you can figure out what he would do.

You will find your plots ready-made if you picture the people you know and meet every day in some unexpected situation, to which they will react according to their individual traits.

So, get out that list of traits and deal them out to your characters. You'll be surprised at the things that will happen!

#### CHARACTER CHART

Name	Birthdate	Physique
Adele Carter	4/26/'28	5'3" slender rounded skin satiny tanned, faintly rose-tinted
Eyes	Hair	Taste in Dress
Brown	Black	rich, deep reds, yellows, browns, likes tailored clothes but gets daring in eve-

Mannerisms  
places hands  
flat, palms down  
in lap or on  
table when  
thinking. Has  
beautiful hands,  
uses crystal nail  
polish.

Narrative Tag:  
"But of course  
you may be  
right."

Philosophy  
of Life:  
You get what  
you pay for.

Nationality  
French-Irish  
Second-genera-  
tion American.

Dislikes  
anything  
common, crude  
or rural

Home Town  
near Gary,  
Indiana.

Faults  
Critical of  
others.

Complex  
(if any)  
Hates rural  
districts, due to  
unhappy child-  
hood on farm.

Family  
Background  
Very poor  
family, strict  
parent.  
3 brothers  
2 sisters.

Ambition  
absolute  
financial  
security.

Education  
Public School  
Apprentice  
training.

Morals  
held in check  
by fastidious-  
ness.

Favorite  
Pastime  
Cocktail hour.

Virtues  
depth of  
understanding

ning wear. So-  
phisticated tastes.  
Conditioning  
(if any)

Distrusts love  
because of early  
unhappy love  
affair.

Religion  
none

Occupation  
designs jewelry

Likes  
lack of  
confusion

Disposition  
even, with  
flashes of  
temper.  
Sense of Humor  
slight.

Traits  
Aggressive  
Inwardly uncertain.  
Lonely  
courageous.

#### BRIEF LIST OF TRAITS

uncivil	honorable	fanciful
naive	grateful	brave
prudent	stoical	adaptable
friendly	proud	loyal
just	generous	curious
intelligent	far-sighted	sensitive
vindictive	wanton	polite
quarrelsome	obedient	foolish
ignorant	resigned	talkative
proud	charming	merry
modest	self-conscious	wise
secretive	just	

*Southern Fireside*, Brown-Seiwell Co., Inc., Exchange Bldg., Birmingham, Ala., is scheduled to appear in July, with a minimum circulation guarantee of 500,000 for the first six issues. Published for a Southern audience, from Virginia to Texas, the magazine seeks particularly the work of Southern writers (both fiction and articles of regional interest), poets and artists. Photos, including picture stories, will be used extensively. Short-stories and yarns varying from 1500 to 5000 words will be used, but no serials will be attempted unless of outstanding merit. Light verse is particularly desired together with general filler material and anecdotal fillers of not more than 500 words. . . . Stories should be light, on the humorous side, whenever possible and, generally speaking, should deal with some phase of living in the South. Strong characterization and good plot are important. Too much violence, divorce and unhappiness are frowned on, since *Southern Fireside* is designed for a family audience. No vulgarity or

propaganda. . . . Adventure stories, especially when based on actual happenings within the South, also are sought. . . . Articles must be factual and vividly told. Prospective contributors are requested to query the editor before preparing material. . . . Word rates will be substantial, depending upon required rewriting. Payment will be made on or before publication. Don Seiwell is editor.

*Masonic Tidings*, 1445 N. 5th St., Milwaukee, Wis., would like to receive photos of great general human interest; of unusual scenic value; of special seasonal interest; pictures encompassing fine philosophy, inspiring, idealistic, wholesome; pictures or material that brings out interesting happenings, pleasant thoughts and captivating ideas; also illustrations, line drawings, etc., that may be used with poetry or short article material. Photographers or writers interested should write for further information to Paul Mandt, in care of *Masonic Tidings* at the above address.

# WHEN THE BARREL'S EMPTY.....

By HALLACK McCORD

Nearly every writer from time to time is faced with that ailment which to him is more terrifying than the cholera morbus, the beri-beri, and the yaws . . . all rolled into one. I refer to what Jack Woodford calls "mental becalmment"—the literary dry spell that causes him to hate his typewriter, makes his mind go blank, and makes him sincerely believe he'll never write a salable line again.

To try and find out something of what other writers think about this occupational disease, a short time ago I sent a printed questionnaire to the hundred thirty-odd members of the Colorado Authors' League. Generously, the great and near-great among the State's authorship talent responded with 60 usable case histories detailing such things as 1) What circumstances seem to lead up to a dry spell, 2) What are the various symptoms of the malady, and 3) What can authors do about shaking off mental becalmment once it strikes.

Of those responding, about nine out of ten said they had experienced mental becalmment. The remaining one out of ten said he had never been smitten by the ailment, or wasn't sure about it.

Varying degrees and types of symptoms of the dry spell were described by the responding Authors' League members. A few knew of cases of becalmed writers who actually wanted to kill themselves during a flat spell. In the main, however, symptoms confined themselves to such things as: An inability to make one's self write, or a strong revulsion against forcing one's self to write. A great many felt that if they were able to write while becalmed, the stuff so written was generally pretty far below normal in quality. A few seemed to feel that such material was about the same as ever—when evaluated later after the cloud of gloom had lifted.

What sort of circumstances seem to lead up to a period of becalmment? A great many of the freelancers polled said there was nothing like a series of rejections or some especially pressing financial worries to throw them into a state of becalmment. Others felt that becalmment stemmed from almost any kind of emotional pressure . . . pressure of too many deadlines at once, too many outside activities, and so on.

More important by far than what causes mental becalmment is what's to be done when such writer's ailment strikes.

Lenora M. Weber: "I pitch in and do something different—like scrubbing or cooking—even playing solitaire or reading. Sometimes I think it (mental becalmment) is like a dry-land well, and when you use all the water you just have to wait till more seeps in."

Lloyd B. Jones: "1. Stop writing. 2. Get a change; take a trip; make some new friends; do some physical work; see some movies; go to some parties; read some books. 3. Loaf."

Marie Bloch: "Determine the specific writing problem at hand (plotting, motivation, style, viewpoint, etc.) Dismiss it to the subconscious mind. Stop writing entirely. Get busy with tasks as far removed from writing as possible."

Helen Howland Prommel: "If becalmment is

due to pressure from the outside, it rectifies itself, given mental leisure. If it has come from overwork along one line, I take up an entirely new line of writing. Once when I could not seem to find subject matter for my regular work in serious poetry, I wrote greeting card verse. This technique is very different and its objectives are very clear. After spending a month with this writing, I was okay."

Doris Wilder: (When becalmed, I) " . . . remember conditions at which time I have done my best work most easily. I reproduce these conditions, if possible. Nothing succeeds like success, so one must try to think or act as if not becalmed . . . build up one's ego. . . write something one *knows* will bring a check."

Eugene A. Hancock: "Having had nearly 20 years newspaper experience, I can warm up to writing by merely sitting down at the typewriter and starting to write. . . even if I have to discard a page of two and start over. One serious handicap is the feeling I can't do good work when I am tired, and I can't always get at writing before that stage in the day's work."

Lila Liggett: " . . . Re-reading old published material. Calling up mental image of the subject to be written on. . . trying to relax and get a new perspective on the importance of my work. 'It's not a matter of life and death' I tell myself."

Donna Geyer: "Changing activity. . . especially type of activity. Turning from, say, reading to shows or dancing. Meeting new people. Reading on different, new subjects."

Bill Barrett: "Mild cases can be cured by reading a work of philosophy or listening to symphonies (or whatever music relaxes). A long walk sometimes helps. More severe cases can be treated by forcing one's self to read an overdose of current light literature. When the mind rebels at this and says: 'I can write better stuff than I am reading' the patient is cured."

## WRITERS I MEET



C. E. Scoggins: "Certainly any professional finds it necessary to force himself to write; and sometimes, after hours or days of unproductive effort, something in the subconscious gives way and looses a flood of material; this may happen at the very edge of exhaustion. On the other hand, sometimes the remedy is to abandon effort. Sometimes, then, in the middle of shaving, or a bridge game, or convivial conversation, the dyke breaks and the flood comes and you can hardly wait to get back to work. But certainly effort is an essential element in building up the pressure. Only the dilettante can afford to wait for 'inspiration' from the blue."

Herbert P. White: "Relax a bit. Read some good stuff. If you have a 1000-word output goal per day (normally), hold it to 250 a day for a week, even if you get a good idea. . . A lot of it (mental becalmment) is self-induced bunk! We get mentally lazy—a condition that never produced anything good."

Dr. Arthur Campa. "Reading a good book. Travelling, or meeting an interesting personality who has kindred interests. Sometimes a symphony concert or a good show can do it."

Lulita C. Pritchett: "Do some totally different activity. Read voraciously. Take some outdoor exercise. Walk."

Jean M. F. Dubois: "Forget all about writing and take to the outdoors."

Art Carhart: "Basically, you can't overcome becalmment by lash. . . forcing yourself to write. If you've been writing in one specific area, you may have to. . . break up the design of your thinking in one circumscribed field. You've drained that particular segment of your 'think tank.' You can use another; pull on it."

"Writers, like storage batteries, have to be recharged when they reach a certain point." He then recommends as a possible cure: "Get entirely away from production machinery. . . typewriter. . . if you can. I've often gone for a week to a spot 28 miles from a railway. . . mostly Mexican community, where you *can't* do a thing but sit in the sun. Invariably there is a resurgence of writing output."

Mary Buirgy: "I lead myself back to writing. . . gently. I begin to read, first the paper, then a new book. Then I try to be alone a little part of the day. Reading helps most. Sooner or later I'll say, 'I know I can do better than that guy,' and I'm off."

Mary also points out the interesting idea: "As a rule, the more one talks, the less one writes. Cultivate being the 'strong, silent type.'"

Art Kerscheval, "Reading the magazines I write for. Having 'bull sessions' with writers in my field. Reading writers' magazines."

Mary E. Horlbeck: "I think most writers worry too much about this becalmment. They try to force their minds and wills, their spirits, even, to work for which they are not ready. The worrying, in itself, retards the ending of the becalmment. If they would just relax, forget the writing, be confident that their fervor will return, how much easier the task Nature has to do."

Olga Board: "Seeing new people in a new environment gives new ideas for articles. . . plot ideas for stories. Walking outdoors is helpful. Listening to music. Reading biography."

A top-notch woman author who desires anonymity recommends as a possible cure: "Not much food. No grooming of myself. Only as much cooking as I can get by with for the sake of my poor husband who suffers through these periods with amazing understanding and fortitude. Not much

rest. No social life. . . no drinking. . . and no sex."

Lamont Johnson: ". . . I have a variety of stuff (source material) on hand, so after one of these lapses I start on whatever interests me most." He also points out that during a dry spell he attempts to write something in a field where he can "get it done."

Henry M. Haldeman: ". . . stepping up interest by mingling with people and things. To write interestingly about people, one has to maintain a deep and genuine interest in them."

Alpha Hart: "I'm now trying the wire recorder method—dictating a passage of the story I want to write, transcribing it, and then rewriting. It seems to work."

Hallack McCord: "Curing mental becalmment is generally an easy thing for me. As a scribe who sells some 275 articles a year, I realize that if I don't write, I don't eat. Whenever I start to become becalmmed, I remind myself of this fact. Becalmment flies out the window. It better!"



## AUTHORSHIP OATH

By ED BODIN

1. I shall never write a manuscript which I feel would not be a credit to the profession of dignified authorship.
2. I shall never plagiarize a title, a plot, a scene or a line from the work of another author.
3. I shall never submit a manuscript which doesn't represent my best craftsmanship.
4. I shall never write a sarcastic letter to an editor nor question his judgment nor his reason for rejecting my manuscript.
5. I shall not make false claims as to my literary accomplishments.
6. I shall never allow self-aggrandizement to cause me to snub a fellow author.
7. I shall never be cheap in action or thought and shall always enclose return postage and envelope with each manuscript submitted.
8. I shall never bear false witness against a fellow author nor seek to steal his market by rate cutting.
9. I shall strive to conform to editorial requirements and not try to reform editors believing I know what the public wants.
10. I shall be patient, modest, persevering and have faith in the nobility of my profession, knowing that literary ability is rewarded in due time.



## THE POET

By LLOYD DAY

I would like to leave a dream behind me  
When I go . . .

That all who follow after  
May hear my sudden laughter  
And know

That I have been along this trail before,  
Although I will not climb it anymore!

Wherever wonder held me in its glow:

High on a hill,  
Or by some pleasant stream  
Where I once dreamed a dream—  
And hold it still—

If you should chance to find it, where you are,  
I will be glad here on my little star!



# ADAPTED FOR RADIO BY YOU!

By ROBERT F. SKEETZ, III

YOU can write children's radio serials and get them produced on the air. All over the country, in towns of medium size and in big cities, new radio stations are going on the air. Many of these stations, not affiliated with any network, have a real problem in getting sufficient variety into their program schedules.

Visit the studios of your local "news and music" station and you'll find that they subscribe to a music transcription service, supplement it with records and have one or more teletype news machines.

On the hour, the announcer reads the news and then follows more music interspersed with commercials. For variety the station may also have a man-on-the-street show and possibly a household hints program for the lady listeners.

Frequently understaffed, these small stations depend on agency copy and possibly one or two continuity writers for their commercials. Continuity writers are usually too busy writing bread and butter copy to have much time left over for writing even the simplest dramatic shows.

That's where you and your children's show come in, and herein lies my personal experience in doing that type of program on a serial basis. Radio station WOWO and WOWO-FM, Fort Wayne, Indiana ABC affiliate, already had a program called "*Stories for Marmaduke*" which was aimed at children in a younger age bracket than are reached by many of the other children's serials.

The show comes on the air with a clever little theme song explaining that Marmaduke is a half-pint-sized bookworm who has the disconcerting habit of standing on his head whenever the Pagekeeper stops reading stories aloud as he goes about his task of numbering all the pages in all the books. The Pagekeeper, portrayed by Art Lewis, begins by naming the book and its author. Then he gives a brief synopsis of what has gone before.

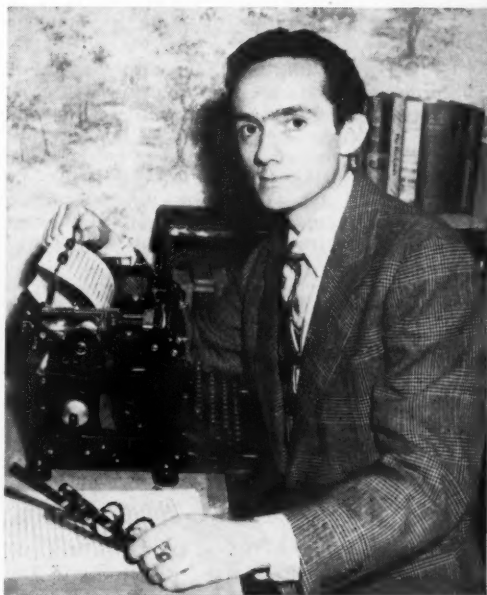
Picking up the story thread, Mr. Lewis uses his remarkable powers of mimicry to supply voices for each of the characters. A sound man adds various sound effects and musical backgrounds as the script calls for them. Most of these extras are on records.

The reason the stories have to be rewritten or adapted before they can go on the air is that the number of characters must be kept down to a lower minimum in radio drama than in the black and white drama of the printed page. Dull passages in the narration have to be made more colorful or they must be edited out and much of the dialogue has to be given to different characters, since some of the minor characters must be dropped to avoid confusion on the part of young listeners.

The adapting of famous stories to fit the radio pattern is no attempt to gild the lily, but a necessary step that must be taken due to the limitations of the medium, and due to the likes and dislikes of the unseen audience.

The simplest way to start adapting is to read the first and second chapters, making a rough outline as you go along. In each episode of approximately twelve and one-half minutes of reading time, the action from the preceding installment must be concluded and another situation started and brought to a climax of suspense.

Your object is not to see how quickly the book can be covered, but to see how long you can sustain



ROBERT F. SKEETZ, III

interest in it. You will probably recall that as a child you were always saddened when you reached the end of a particularly enchanting book, knowing that you had taken leave of an exciting or interesting group of fictional companions. So it is with the radio serial characters. They can be kept alive longer by elongating the scenes and milking them for as much entertainment as possible.

The book acts as an outline suggesting plot possibilities that you can enlarge upon. The trick to be learned is that of carrying along the charm of the original over into the adaptation without carrying along with it the dead wood.

In adapting Lewis Carroll's fascinating book "*Alice In Wonderland*" for presentation on "*Stories for Marmaduke*," the Pagemaker, Mr. Lewis, and I got together and discussed the type of voice and speech pattern we would use for each character in order to be sure that it would always be easy for the tots in the audience to identify just which one of Lewis Carroll's little people were taking their turn at the microphone.

The White Rabbit was tagged as the "Bugs Bunny" type, the lizard became a "Clifton Finnigan" voice, with each of his speeches beginning with the expression "Duh!" and, when appropriate, they ended with a burst of imbecilic laughter.

Other characters in the book are simply called "the rat," "the cat," "the eagle" or something equally anonymous. We tried to find catchy names to fit these obscure animal beings in order to humanize them and make them more easily recognizable when they show up in the script.

Thus a dormouse in the story became Desmond the Dormouse with a speech tag like that of "Willie the Weeper" (from the program "Big Town"). An eagle in the story became "Beagle the

Eagle" with the voice and speech pattern of a Ned Sparks personality, with an occasional squawk thrown in for punctuation and characterization, reminding the listener the Beagle is an eagle.

As you do more and more writing of this type, you come to realize that your job is not so much presenting something completely new as it is injecting the familiar into something that may be new.

The children's radio serial depends upon words, inflections and intensities of voice, along with music to paint the mental picture in the mind of the listener. At stations where there is a studio organist, both sound and music can be handled on the organ. Many of the smaller stations, however, have only recorded music and sound-tracks, plus one or two mechanical and manually operated sound effects such as door opening and closing, footsteps, whistles, bells, etc.

Before writing a sound cue into a script, it's a good idea to make sure that such an effect is available. This means that you will have to browse through the record and transcription library, and make yourself familiar with what soundtracks are in the station's catalog.

A few clever sound effects brighten up the dramatization but too many clutter it up and make it lopsided. An appropriate sound effect can make a pleasing climax for a narrative passage and act as a transition from narration to dialogue, and vice versa.

A fair knowledge of classical music is a real boon to the radio writer, and is not difficult to pick up if you work at it in your spare time. Music helps set the mood and the pace of a scene. Music can be used to change the mood and pace, and makes an excellent transition to bridge gaps in time or place between scenes.

Here in Fort Wayne, the public library has a record department where albums or individual records can be checked out for two weeks at a time. Music for ballets and symphonic works make excellent background fabric for your children's radio serials, and the record librarian will often have good ideas and suggestions if you tell him what kind of a mood you are trying to create.

During the presentation of "Alice in Wonderland" we used passages from the album called "The Carnival of the Animals" frequently. With "Pinocchio," "The Sorcerer's Apprentice" was used in scenes where suspense was to be built.

The majesty of the forest, in the recent series we called the "Fabulous Adventures of Paul Bunyan," was suggested by certain passages from Wagner's "Siegfried Idylls" and a change of mood was effected by using "The Baccanale" from "The Seasons."

For the one-man show such as "Stories for Mamaduke," stories of whimsey are preferable to those of "whamsey" or the radio "cliff hanger." The "Terry and the Pirates" type of program requires more actors and is more expensive to produce.

Do not for one moment think that the storyteller type of show is easy to produce, because it is anything but that. The Pagekeeper is obliged to change his voice everytime you write such a voice change into the script. The sound effects man, who also gets a copy of the script, has to run down the sound tracks and musical records before the program goes on the air, and has to bring in each effect right on cue.

During the brief time the show is on the air each day, the sound man will alternately use as many as four record turntables and make adjustments on a large panel of dials that regulate the

volume and quality of the recorded extras you have decreed will be a part of the dramatization. Think of this harrassed man twice before you write in that unnecessary sound cue once.

You'll find that adapting children's stories for radio is one of the easiest paths to writing and marketing half-hour length radio dramas. They give the unestablished writer an entré into radio. The mistakes you will inevitably make will be pointed out to you, and you'll learn the right way as you go along.

You'll have a lot of fun writing children's serials for radio, and you'll have a chance to make a little money too, in case that interests you. The most likely sponsors of a program of this type on the small town radio station are department stores, children's shops or bookstores. You have three alternatives to choose from in making your approach to writing children's radio serials.

First of all, you might go to a local advertising agency with some of your material, either in written form or on an audition disc with the benefit of all the sound, music and clever vocal characterizations. An alternative method would be to take your wares around to prospective sponsors, handling them in much the same manner you would the advertising agency.

The third and, in my case, the best approach is the direct one, to the radio station. If the station likes your program idea and has a man who can do the voices, it will probably invite you to do the program on a "sustaining" basis until the experienced men in the sales department go out and find a paying sponsor to pay the freight on the show.

Your local librarian will be glad to supply you with a list of children's classics that are in the public domain and therefore adaptable without any legal red tape. The librarian will also be glad to show you books that contain radio plays. These books will help guide you in the mechanics of writing in sound and music cues.

All you have to do is select your books, get some paper, isolate yourself with your typewriter and remember that you *can* write children's radio serials.



#### SAFE AFTER THREE WEEKS

A reader asked us recently: "How long should I wait after submitting a photo to the *Saturday Evening Post's* back-of-the-book feature 'I'm Proud of This Picture' before deciding it has not been accepted and that I am, therefore, free to submit it elsewhere?"

Ralph Knight, Associate Editor of the *Post*, informs us that such pictures are passed on within three or four days of their receipt, that the few which are accepted are immediately placed on the payment list. Checks for *Post* editorial material go out once a week on Tuesdays. "Thus if a person does not hear from us within about two weeks—three at the longest—he can assume that his submission was not acceptable. . . . As for the copyright release, if there is no response within three weeks the person is at liberty to try his picture elsewhere and of course the photo submitted is not our property."



#### WRITER'S WOE

By CATHERINE E. BERRY

The saddest words of tongue or pen . . .  
"Sorry not this—try us again!"

# A TYRO'S HEAVEN

By EDNA MAE DeMARCE

INFORMALITY, freedom of thought and movement, frank yet kindly criticism make of the Writers' Work Shop, which meets Monday, Wednesday, and Friday from 9:00 a.m. to 12:00 noon in the Spring Valley School, San Francisco, truly a tyro's heaven.

The class, a unit of the city's public schools' Adult Education Program, is an outgrowth of a many-years-old Journalism class taught by Clarence J. Pfaffenberger (Pfaff) who is still in charge. Here on any of these mornings can be found from twelve to twenty men and women pounding away on typewriters, studying the morning papers, checking the latest magazines, or receiving criticism from the teacher.

It's the busiest, most unconventional class in the school curriculum. Let something unusual come along and the members work through the noon hour, with one here and there munching a sandwich or an orange.

While Mr. Pfaffenberger gives valuable routine instruction and several good textbooks are studied along with all the writers' journals, the writing is for the most part, every man to his own.

When a manuscript is finished Pfaff checks it personally. If he thinks either the class or the writer will benefit by a group hearing on it, then everyone gathers around the long table, the writer reads his manuscript, knowing that every bit of criticism given will be able to help him, either to market this script or to do a better job on the next one.

While the author reads, the rest listen with pencil and paper at hand, jotting down their criticism, good or bad. If anyone feels the title could be improved, he tries to suggest a better one, if the plot lacks drama, he gives the writer an idea how he can enliven it. All criticism is constructive, honest and frank. Praise is generous for a well-sketched character, a dramatic plot, or a clever

simile. But no punches are pulled where the writer needs correction. Everyone realizes it's better to take criticism there than a rejection from the editor.

If the author needs help in selling, members offer market suggestions.

When the reading ends, no one talks until everyone has finished writing. Then each one reads his criticism, giving *only what he has on his paper*. The author is not allowed to talk back during these readings, but later he can defend himself. He is also given all the criticisms to take home and study.

The Work Shop is well equipped with a magazine rack to which all the members donate late numbers of a large variety of magazines; half a dozen typewriters, a bookcase filled with books on writing, a file of all the late city papers, dictionary, thesaurus, paper, scissors, paper clips, scotch tape, gummed labels, everything to prepare a manuscript ready for mailing.

In a small adjoining room are file cabinets where work may be left by members. Shelves clear to the ceiling are filled with back numbers of such magazines as might be found useful in the work.

Men and women of all ages and from all walks of life attend. Mothers park Junior in a nursery, mothers-to-be come and learn while they can, men who can get away from their work a few hours anxiously learn the essentials of writing so they can work at their hobby evenings.

Members of the Writers' Work Shop—and they include young mothers, mothers-to-be, business men, grandmothers, once an old sea captain, and an 86-year-old medical doctor! — have sold to *Pageant*, *American Weekly*, *Portland Oregonian*, *Woman's Home Companion*, *True*, *Family Circle*, *Seventeen*, *Sunset*, *Blue Book*, *See*, *Outdoor Life*, and innumerable other magazines.



A corner of the San Francisco Writers' Workshop.

# LITERARY MARKET TIPS

Our New York correspondent writes: "Check-ups have shown families with television sets reducing purchases on books and magazines almost 75%. Fiction magazines are dropping more than article-mags, for fact reading is a must which cannot so easily be replaced by television entertainment. News magazines are showing an upgrade, but straight entertainment magazines are falling. Picture magazines will be the last to suffer. America is developing a nation of watchers and not readers. . . . But writers who can turn out stories by the wholesale will be in for big money soon. The quality writer may sell a book now and then, but the story-a-week author will cash in, for, though prices will be low, the market will be large. After all a half a million writers making \$100 a week would bring forth more happiness than a few thousand writers taking the big money and other thousands just existing. A net-work television can consume hundreds of stories a week, both in movies and in plays. . . . Another prediction—unless books come back to \$2 or less, the book business will be done in. A person would rather use \$3.50 to pay the television instalment than to put it into a single book. . . . Last year the *Saturday Evening Post* had more new writers than ever before. The day of big names and big salaries is almost done. Television will bring a free-for-all. *Fame* can be made overnight on television.

"Authors and agents are talking about 'The two Browns' who now offer excellent markets to any author with the stuff; namely, Carlton Brown of *Eye Magazine*, 350 5th Ave., paying 10 cents a word for good human-interest stuff on people, and David Brown (see this month's cover) of the new *Liberty Magazine* now carrying almost twice as much material as heretofore. The cry of several months ago—'Liberty is on the way out,' has changed to 'Liberty will keep many authors alive this year.' Both *Eye* and *Liberty* are on the lively side and go for dignified sensationalism. Best lengths for both are under 5000 words. *Eye* takes no fiction. Elsie Christie, fiction editor of *Liberty*, earned the title 'The Most Friendly Editor' when she worked for Crowell Publishing Co. . . . Both pulp and slick markets were holding up on March 1st survey, although here and there have been noted delays in checks, due mainly, perhaps, to income tax. But if checks are slow after March 15th, authors should report to the A. & J. so check-up can be made at once. Many a time a concerted effort on publishers who are getting slow on check mailing brings about better conditions and optimism for all authors. Nothing scares an author like a market slowing down on checks. No publisher should allow this to happen without some explanation. Agents and old-time authors read the handwriting on the wall when slow checks become common. . . . Subsidy publishing is showing up all around the clock. This is different from vanity publishing, because subsidy publishers do not publish hopeless books, but books that may be of limited appeal or have to be sold by merchandising, lectures, or direct mail, but which can still pull good reviews and not cheapen the prestige of the imprint. With subsidy publishing the author becomes the publisher, while the publisher puts out the book at author's expense and takes a royalty on sales. Sub-

sidy books stand a chance of clicking, while vanity books take a licking,' says Ed Bodin, who has had subsidy books published last year which made money for the author by direct mail. . . . If a writer wants to know which markets to submit to he should watch the newsstands and see which magazines are coming out on time. When a magazine is late, be careful! When a pay-on-acceptance publication goes to pay-on-publication, be doubly careful! Except with certain reliable small publications, whose purchases have always been on a publication basis, thirty days after acceptance should be the limit."

Fictioneers, Inc., 205 E. 42nd St., New York 17, announces the following additions: *Fifteen Love Stories*, a bi-monthly using romantic love stories 3500 to 5000 words, and novelettes up to 10,000 words, Peggy Graves editor, with payment on acceptance at 1 cent a word; *F. B. I. Detective Stories*, a bi-monthly using action stories of Federal agents in all branches of the government with emphasis on plot, any length from 1000 to 15,000, edited by Harry Widmer, and paying 1 cent up on acceptance; *Super Science*, a bi-monthly edited by Ejler Jakobsen and using science fiction novels, novelettes, up to 15,000, and shorts to 6000—no fantasy or supernatural background; and *All-Story Detective*, bi-monthly, using every kind of 'detective, mystery and crime-adventure story with emphasis on action and plot, all lengths from 1000 to 15,000, edited by Harry Widmer, and paying 1 cent up on acceptance.

*Reader's Scope*, 114 E. 32nd St., New York 16, announces it is no longer in the market for new material. E. A. Piller is editor.

The Twentieth Century Press, 3908 Olive St., St. Louis 8, is reported "out of business" by the P. O.

*Experiences* is the new name given to *True Experiences*, a Macfadden publication, 205 E. 42nd St., New York. It uses first-person fact stories with by-lines; also stories on assignment. Ruth E. Welander is editor. Rates were not given.

*Everywhere Magazine*, 206 E. 86th St., New York 28, has not as yet reached publication. K. M. Nastri informs us. Plans are for a travel magazine.

John Dickson Carr has been elected president of Mystery Writers of America, Inc., 408 W. 14th St., New York. Carr lived for many years in England before returning to his native United States in 1947, and most of his books have British settings. He is the creator of Dr. Gideon Fell, specialist in locked-room murder mysteries, and under the pseudonym of Carter Dickson, of Sir Henry Merrivale. He is also the author of a biography of Sir Arthur Conan Doyle, just published. . . . Other MWA officers are Veronica Parker Johns, executive vice president; Henry Klinger, secretary; Edward D. Radin, treasurer.

Social Science Publishers, Inc., is located at 1966 Broadway, New York 23, having moved from 41 W. 47th St., New York 10. The firm publishes 15 titles yearly—non-fiction, text books, books on social science, and religious books. MSS. are invited, and payment is made on royalty basis or outright purchase.



Trojan Magazines, Inc., 125 E. 46th St., New York 17, has added to its list *Hollywood Detective*, using short stories, movie locale, with girl interest, to 8000; *Super Detective*, crime action novelettes, 10,000 to 15,000 and short stories 4000 to 8000, both with girl interest, and *Six-Gun Western*, Western action stories—short, 4000 to 8000, novelettes, 10,000 to 15,000, with girl interest. *Speed Western Stories* has been re-named *Fighting Western*. All pay 1 cent a word on acceptance.

*The Hobby Digest*, 609 Woodward Ave., Detroit 26, pays 1/2 cent a word after publication, photos \$2 to \$5, for illustrated articles from 150 to 1500 words on collector-hobbyists, antiques, models, and coins. No verse is needed at present. The editors declare that this is a good market for the new writer. E. J. Sharbatz is editor.

*Omnibook*, 76 9th Ave., New York 11, will pay \$25 for each letter published (not more than 250 words) describing the writer's pleasure or disappointment in re-reading the classic which left him spell-bound in his youth. The object is to help solve a controversy of many years' standing among *Omnibook* readers as to whether classics should be abridged in its pages. All letters should be typed and addressed to Classics Editor.

A reader reports a recent sale to *Mothers' Home Life*, Winona, Minn., of an 800-word article, for which only \$1.50 was paid. The article was run in its entirety.

Any writer interested in preparing an article on the themes of reclamation, irrigation, the Colorado River water controversy, or the Central Arizona Project, should write to Paul A. Sexson, Public Relations Director, Central Arizona Project Association, Room 510, Goodrich Bldg., Phoenix, Ariz.

*Gale*, Box 101, Arroyo Hondo, New Mexico, is a new "little magazine" to be published shortly. It will start out in mimeographed format, selling at 15 cents a copy, 12 issues for \$1.00. Jay Waite, the editor, states, "We will attempt to offer constructive, sympathetic editorial consideration to all contributions. The only limitations and preconceptions likely to affect editorial judgment are those of the editors. We will attempt to escape them in our consideration of contributed material. Manuscripts to be returned must be accompanied with self-addressed cover and sufficient postage. Payment will be in copies of *Gale* for all work accepted." The magazine is intended to "further the interests of those who read and write poetry."

*Off Trail Review*, P. O. Box 211, Greenville, Texas, was suspended almost as soon as it started. Appleton-Century-Crofts, Inc., 35 W. 32nd St., New York 1, recently informed a writer that no juveniles are being published at this time.

*Argosy*, 205 E. 42nd St., New York 17, pays \$5 for each "Tall Tale of the Month" accepted.

*Front Rank*, 2700 Pine Blvd., St. Louis 3, Ray L. Henthorne, editor, wants human interest stories and articles with a religious, educational, or social implication, from 1000 to 2500 words. "Best to have photos with articles." Payment is on acceptance at 1/2 cent a word.

*Sun-up*, The Magazine of Southern Living and Gardening, now located at 4900 Broadway, San Antonio 9, has changed from monthly to bi-monthly.

*Canadian Geographical Journal* has moved from 40 Metcalfe St. to 36 Elgin St., Ottawa, Canada. It pays 1 cent a word on acceptance for illustrated geographical articles.



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# RADIO-TV BRIEFS

The FCC will announce channels in the ultra higher frequencies by the end of this year. At that time there probably will be the greatest rush this electronic industry has known for new station applications. It is expected the number will go as high as 1000 in addition to the applicants now on file, pending the end of the present freeze. There are 310 stations waiting for license and construction permits at the present time.

"One Man's Family" may end its run of almost 17 years on NBC April 10 when Standard Brands cancels sponsorship. Carlton E. Morse, the author of this radio classic, has created a television play titled "A Slice Of Life" televised three time a week on KFI-TV. It deals with the problems of two families in daily life.

A survey has revealed that television at present is cutting receipts at the box office of local motion picture theatres to the tune of 25%. This check was made by James Nicholson, owner of the Picfair Theatre in Los Angeles.

True Boardman, one of the outstanding writers for radio, screen and television, says that writers must respect TV as a new medium, find new ways of giving the feeling of movement before the cameras, and use fewer characters. If Mr. Boardman's plays on the Chevrolet Theatre, such as "Expert Opinion," might be studied his meaning would be clear. Boardman further states, "Writers have more to learn for TV: they must know all the arts, plus the limitations of the medium. Video represents the end of the complete cycle in the theatre which started with tribal groups, to temples, to theatres and now back to the home."

Inaugural ceremonies linking East and Midwest television network facilities for the first time was telecast over 32 stations in 14 cities. The "Golden Spike" program originated largely in New York, with pickups from Washington and Chicago. The American Telephone and Telegraph Company laid the coaxial cable that transmitted this history making event.

At the present time the Eastern NBC television network consists of seven stations. Programs that are sponsored for showing on western affiliate stations, not yet connected by coaxial cable or micro wave, are photographed at the point of origination on what is known generally as "film recordings" and shipped to, for example, KNBH, the NBC station in Hollywood. Film recordings are the answer for the sponsor who wants to have his show telecast in markets where there is no network service on cable. On the current "share-and-share-alike" basis only one show may use the coax at a time. Therefore, film recordings and even TV studio produced films are very popular with national advertisers.

Walter Pritchard Eaton, of the Yale drama school faculty, has won an award of \$250 for his TV script "The Purple Doorknob," which was telecast

on the Chevrolet program.

Chevrolet Tele-Theatre, a half-hour live video dramatic program telecast Monday nights at 8 over WNBT New York gives an award of \$250 in addition to regular performance rates for the best play written and produced in a 13-week period. Catherine McDonald won the current prize with her play "Close Quarters." Address was given in this column in January.

Motion picture producers are buying radio material because they are gearing current films for the domestic market and they find the value of programs with high audience penetration are comparable to the pull from Broadway hits and best-sellers. "Sorry," "Wrong Number," "My Friend Irma," "A Date with Judy," and other titles are good box office. Radio writers have a perfect showcase for their work when it is produced on a major broadcast. All studios now cover radio in a search for new story material.

Films will be more and more in demand for TV scanning. Producers are receptive to ideas for writers. The story department at IMPRO, Inc., 8822 Washington Blvd., Culver City, Calif., says, "We have a tremendous supply of submitted material, little of which is usable due to the subject matter, but we always welcome any outstanding piece of work or ideas for consideration. Anything submitted must be registered and also must include return postage." This firm is one of the largest 16 mm film producers in Hollywood.



*Retailers' Bicycle Journal*, 301 E. 5th St., Fort Worth, Texas, a monthly edited by Bill Quinn, pays 1 cent on publication for articles detailing successful methods used in retailing bicycles; photos, \$3. Some one to two-paragraph news items on bicycle stores are used. Supplementary rights are released.

*Modern Mexico*, 381 4th Ave., New York 16, is now a bi-monthly, instead of monthly.

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*Your Marriage*, 227 W. 44th St., New York City 17, is a new pocket-size quarterly recently launched by Basic Publications, an affiliate of the Kingsway Press, and edited by Douglas E. Lurton, editor of *Your Life, Your Health, Your Personality, Woman's Life, Success Today*, and *Eat and Get Slim*. The first issues of *Your Marriage* will be largely on assignment, but the author plans later to purchase material. Payment will be on acceptance at good rates.

Envelopes addressed to *Theatre Time*, 55 W. 42nd St., New York 18, are being returned marked "Not at this address."

*Wallace's Farmer & Iowa Homestead*, 1912 Grand Ave., Des Moines, Iowa, a semi-monthly selling at \$1 for 2 years, pays on acceptance at unspecified rates, for 500 to 600-word articles dealing with Iowa farming. Five dollars each is paid for gag cartoons. Donald R. Murphy is editor, M. C. Gregory, assistant editor.

*Canadian High News*, 73 Adelaide West, Toronto 1, Canada, a 5-cent weekly edited by Mary Lou Dilworth, pays a flat rate of \$5 to \$35 depending on value to teen-age audience, for articles 500 to 1500 words, covering teen-age achievements, adventure (no fiction, however), success, heroism; for personality sketches, interviews with celebrities of stage, screen, radio, bands. "We are already well supplied with fillers, jokes, fact items, etc."

*The Commercial Fisherman*, Room 17, American Bldg., New Brunswick, N. J., is anxious to contact qualified writers and correspondents who can furnish news items on personnel connected with the commercial fishing industry and feature write-ups on successful commercial fishermen, illustrated with suitable 8 x 10 glossy photos. Material should run from 500 to 1000 words. Rates are 1 cent up depending upon the quality, paid on acceptance; photos, \$2.50 to \$5. Paul P. Merbach, publisher, announces also that *The Marine Hardware Dealer* will soon be brought out at the same address. This will provide an excellent market for how-to-sell material of interest to the marine hardware dealer.

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## PRIZE CONTESTS

Hospitalized Veterans Writing Project, Room 913, urged to send a stamped, self-addressed envelope to Hospitalized Veterans Writing Project, Room 913, 919 N. Michigan Ave., Chicago, to secure full details of the Third Annual Contest for Hospitalized Veterans, arranged by the Chicago Committee for the Hospitalized Veterans Writing Project. Munro Leaf, cartoonist author, is encouraging those whose talents may be in this field with \$25 and \$10 prizes for the best idea for a cartoon book. Single cartoons with captions may be entered in the contest sponsored by *Extension Magazine*, with a \$25 prize and an offer to purchase all suitable for this national Catholic magazine. . . . Thomas Uzzell, short story teacher, will give technique and marketing advice to veterans turning in best plots growing out of newspaper clippings, with a \$10 prize, and autographed copies of a book growing out of newspaper research, "In the Shadow of Lincoln's Death." . . . Marge Lyon, author of five books, is judging 600-word outlines on "The Book I Want to Write," with \$25, \$10, and ten \$1 prizes. . . . The David C. Cook Co. is asking to see stories suitable for *Young People's Digest* with \$25 and \$15 awards. . . . There are prizes in nearly every field of writing.

The American Military Institute, 1115 17th St., N. W., Washington 6, D. C., is holding a competition for the Moncado Military History Award of \$500. Manuscripts can be on any phase of American military history, such as military administration, armaments, personnel, policy, strategy, tactics, and theory, in all forces of the land, the sea, and the air. The award will include an attractive publishing arrangement. Should none of the contributions measure up to the standard established, there will be no award. Manuscripts must be submitted on or before June 30, 1950, and should be addressed to the General Secretary, Jacob B. Lishchiner, American Military Institute, at the above address.

Need some facts about honey, the bee or its habits, for that story you are writing? Pat Miville, Bee Ridge, Florida (Pat calls himself the "Bee Czar") who tends 420 million bees daily, offers to supply leads, facts, and ideas on the subject.

*Script*, 548 S. San Vicente Blvd., Los Angeles 36, the West Coast imitation of *The New Yorker*, found production costs too high, and revenue too low. With debts of \$75,000 and assets \$25,000, according to March 21 issue of *Time*, *Script* ceased publication early in March.

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**Writers: Learn to Earn!** by Mildred I. Reid, Bruce Humphries, Inc., Boston, Mass., 225 pp., cloth, \$2.50. One thing Miss Reid never does is write over the heads of her readers. Neither does she talk a writing lingo that sounds big but means little to the person who has never sold his first story. Miss Reid talks as freely and easily in a book as a good teacher does in the center of a small group of students. Therein lies the charm—and the helpfulness—of all her books for writers, of which this is the sixth. Interesting, easy to read, "Writers: Learn to Earn" shows how to put the selling soul into the book-body that may have been created by careful attention to all the rules of technique . . . yet lack the spark that sells.

**The Writing Trade**, by Paul R. Reynolds, The Writer, Inc., 8 Arlington St., Boston 16, Mass. 159 pp., cloth, \$2.50. The author, member of the firm of Paul R. Reynolds & Son, New York, the first literary agency in the United States, offers no short cuts to writing success, but does break down outlets for the work of writers into the six major fields—the Book Publishers, Smooth Paper Magazines, Pulp Paper Magazines, the Motion Picture Producers, Broadway Play Producers, and Radio and Television Producers—describe and explain the way in which each medium works, offering expert guidance to those with written "products" to market. A trade that annually transfers to authors' hands an amount estimated as exceeding \$30,000,000 is taken apart to reveal facts on authors' contracts, payment rates, authors' rights, book clubs, relationships between author and agents; author and publisher; publisher, editor, and agent, and many other subjects of interest to the writer. For an over-all study of "the writing trade" we recommend Mr. Reynold's book.



Judge, Ambler, Pa., has been sold, and contributors are requested to discontinue sending contributions until further notice.

**SPECIAL MARKET LISTS—Specialized Lists, June, 1948; Book Publishers, November, 1948; Trade Journal, December, 1948; Verse and Juvenile, January, 1949; Pulp and Slick, March, 1949. 25c each. All 5 for \$1.00. A. & J., Box 711, Boulder, Colo.**

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## MOSTLY PERSONAL

(Continued from Page 3)

herence to those of T. S. Eliot. Even the sounds, should you forget the words, seem dirty and degrading. I am, I fear, uneducated, wholly devoid of artistic sense, silly sentimental. I like poetry that expresses the deep emotions we all have felt, but have been incapable ourselves of putting skillfully into words.

Though a member of the Colorado Authors' League, I did not reply to Hal McCord's questionnaire ("When the Barrel's Empty"). If I had, I would have said, "My most effective cure was a bang on the head." It is true. In those farm days when I set myself to write three evenings a week, I'd approach the old green Oliver so weary after a long, long day of cleaning and cooking and caring for children (not even the convenience of a kitchen sink!) and conversation with an always-at-home husband, that when I turned the pure white sheet of paper into my machine, there'd not be a thought in my head. I'd try to think of something—idea for an article, germ of a children's story—but nothing would come. My head would nod; my eyes would close. Suddenly *bump!* down my forehead would crack on the high keybars. I'd shake my head: my nap was over, I was wide awake, and—there was a flash! I had my thought! I don't recall ever leaving the typewriter without completing my 750- to 1000-word story or article. Perhaps mine was a different type of becalmment than Hal meant, but there certainly was no productive breeze blowing!

Lillian Kay Morningstar, "A Trait for Everyone," lives in Saginaw, Michigan, where she writes eight hours a day on schedule from September through June—then vacations, swims, fishes through the summer. She has five children, sold her first story when she was 16, writes confessions, mysteries, articles, and verse, and occasionally places a slick. For the last three years she has taught evening University extension classes in Flint and Bay City on "Writing for Publication." . . . We're pleased to have a helpful radio article for you in "Adapted for Radio—By You," by Robert F. Skeetz III of Columbia, Mo. Mr. Skeetz makes it look so easy . . . but all acceptable writing takes hard work and study!

Strictly Personal . . . Dick and I are alone for a few weeks while Richey and his mother are visiting her folks in Washington. How lonely it is without that little toddler! Maybe by the time you get this issue Grandchild Number Five will have arrived. This one is coming to Forrest and Ruth in California. They have just bought a lovely home in Belmont . . . hope to be moved in before the Big Event. If this isn't a grand-daughter I find I have another hope—Dick and Marie have plans for next October! Or perhaps the little girls are waiting till Margaret and young Dr. Sam are established and can start their family. It's a conspiracy, I say, this keeping the prospect of a new grandchild always dangling before me! (I can read old Mortimer's thoughts: "Children—pf-ft-t-t! Only safe place while they're around is tight under the davenport. Pf-ft-t-t!")

Stanley Greetings, Inc., 804 E. Monument Ave., Dayton 1, Ohio, is no longer accepting free-lance verse material, owing to the fact that it has a staff of writers working for it exclusively.

## THE NEW LOOK IN POETRY

(Continued from Page 7)

is our duty, if we wish to conquer this New Look market, to become aware of what we are seeking; and, in the words of *Ruddigore*, in which Gilbert was at his all time high,--

For duty, duty must be done;  
The rule applies to every one,  
And painful though that duty be,  
To shirk the task were fiddle-de-dee!

Make no mistake: modern poetry, at its best, is superb. Enormous emotion can be packed into properly allusive, taut, freshly visioned, freshly phrased poetry. It must not be so allusive that it becomes a mere logomachic puzzle; but it may speak its own filed precise idiom, to a limited audience, in such a way as to broaden not only the boundaries of poetry, but to acclimatize life there. My "Of a High Company" aims at that:

We stammer... or we double-talk.  
What strange rabies locks the tongue,  
so that the final notes are unsung?  
Tell me, Frescobaldi! Tell me, Bach!

Tell me, spinner of nebulae  
more scintillant than Sirius, lordly Liszt!  
why must we always dumb the last  
revelation of the last mystery?

Our art, at its tallest peak, is gay.  
(Respect the last unspoken word;  
there are cobras best left unstirred,  
kraits and larvae best left unstirred.)  
Bach spoke it always just that way.

Leonardo with the Gioconda smile,  
and he who moulded a sphinx of the sun,  
and he who scored the aurochs on  
the Altamira walls, well before dawn, --  
only so far each tongued his soul.  
Angkor Vat... curbed Ghizeh...  
the Taj Mahal... the Parthenon...  
What you read, when we are gone,  
is A..... through Y.

But -- Z? -- Johann Sebastian Bach,  
if any could answer this, you could,  
-- Or Sappho... -- or Shakespeare. Laureated  
and flayed,

we stammer... or we double-talk.

I can't answer for the knotted surds. The market is limited. But the soul talk is worth it. And there'll be a Nobel Prize next year, and the year after that.



## MEMBERSHIP IN POETRY SOCIETY OF AMERICA

To become a member of the Poetry Society of America, 687 Lexington Ave., New York, applicants should send the Secretary (Harold S. Vinal) five of their best published or unpublished poems, which will be read before the Executive Board of the Society without disclosure of the author's name. These meetings are held on the first Monday of each month from October to May. A vote will be taken by members of the Board, and the poet notified by the Secretary as to his acceptance or rejection. No poems can be returned. . . . Translators, critics and reviewers, patrons of poetry, lecturers, public readers, writers in other branches of literature, and in general all those who have rendered signal service to the cause of poetry are eligible for associate membership.

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A list of Agricultural Markets was published in our June, 1948, issue, will appear revised and with additions in June, 1949. This information is for those who queried on such a list after Jim Boan's article, "Try the Agricultural Market," appeared in February.

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Dear A. & J.:

In your January issue you publish a letter from Mr. James Bryans, announcing the March 7 opening of the Scott Meredith School for Writers as the first school for writers to be conducted by a major literary agency.

We thought A. & J. readers would be interested to know that Washington's new School of Professional Writing, which held its opening session January 12, offers just such unique workshop classes. The school is operated in connection with the Connecticut Avenue Literary Agency, at 1714 Connecticut Ave. N.W. and is directed by the undersigned, Ruth Dunbar Groesbeck, Literary Agent and former newspaper editor and publisher, and Katharine Kennedy, fiction writer whose work has appeared in national publications such as the **Saturday Evening Post**, **Harper's Bazaar**, **McCalls** (in which a book-length novel, "One Way Flight" appeared) **Asia**, **Southwest Review**, **Household**, **Chateleine**, etc.

In addition to teaching basic skills of the writing craft, plot dynamics and techniques of characterization, the Workshop offers a special story clinic where advanced writers (who have published or have publishable material) bring their work for professional revision. A number of New York editors have expressed their interest in the Workshop, and it is hoped that a good deal of excellent material in the form of articles, short stories and books will be dug up from the Washington area. Believing that from Capital economic, political and diplomatic circles there can emerge much significant literary output, the Agency is scouting now for good book material in Washington.

The workshop sessions are conducted Wednesday evenings, 8-10 P.M. From time to time guest instructors will address the class, and also staff representatives of national magazines with Washington offices. Washington writers and readers of A. & J. are invited to attend.

Many thanks to A. & J. for the good work it is doing in helping beginning and advanced writers.

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